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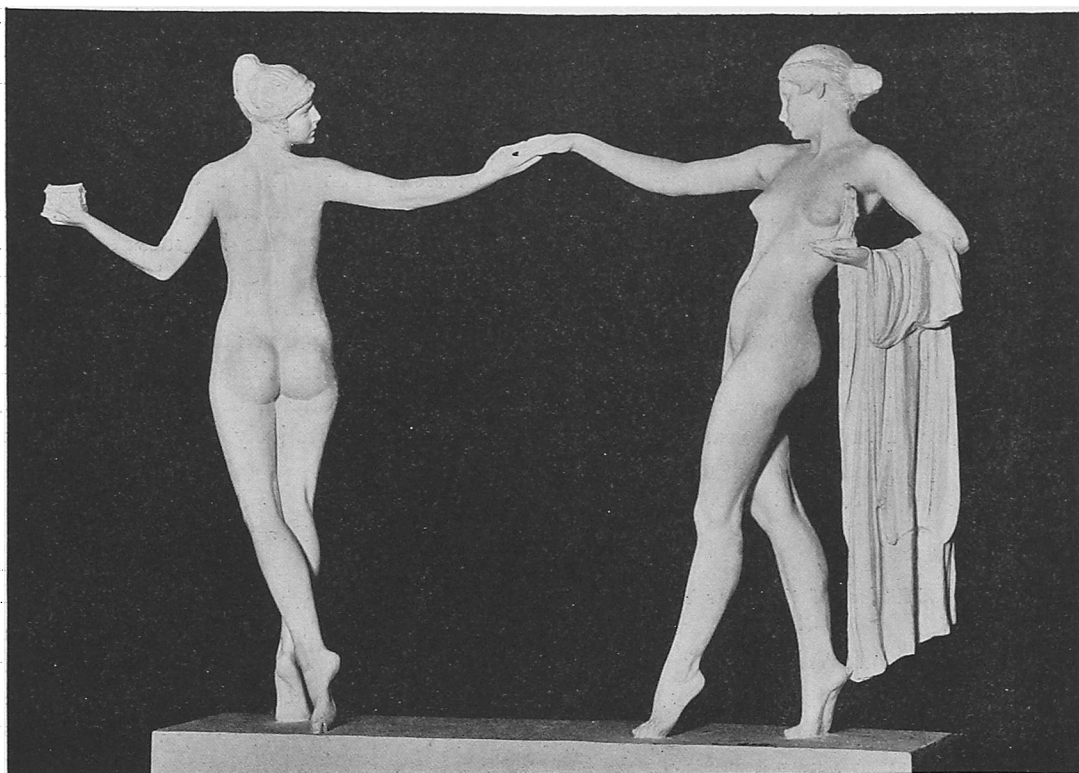
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ARCHITECTURE—SCULPTURE
By Mario Korbel

—Courtesy Gorham Galleries, New York

New York Art Notes

By E. W. POWELL
(Special Correspondent)

The American Society of Portrait Painters.

A RECENT news item states that Wm. Jennings Bryan went to the Metropolitan Museum some time ago and asked that a number of portrait painters be recommended, and after visiting various studios his selection was Irving Wiles. If he had known about the American Society of Portrait Painters, he might have waited—though probably not—and made his selection in the Vanderbilt Gallery of the Fine Art Building, 215 W. 57th St., where this organization has been holding its Sixth annual exhibition.

The place of honor is held by the late Thomas Eakins' portrait of himself. The easy

careless posture of the subject, the size of the canvas, the subdued range of browns used and the artists' skill attract attention to it, no matter where placed. One is somewhat bothered, however, that the sitter does not seem to stand on his legs and that the fuzzy handling of the trousers only emphasizes the lack of texture, an effect not in harmony with the upper section.

Noticeable on the side wall is the often exhibited portrait of Mrs. Cushing in the corner of a sofa with a scaley shawl over her shoulders, an example of her husband's best portraiture, which was mentioned in the November issue.

On the other side of the room is a Helen

Turner with every distinction we have come to look for in her work: rare taste organization that produces a delightful ensemble and a subtle sensitivity to character, combined with the ability to make a "thing of beauty" of any portrait without idealizing the sitter. In the portrait of Miss Owings, the composition is charming and the color rich, especially in the accessories, which are happily chosen.

On the other hand S. Montgomery Roosevelt's portrait of the Hon. Mrs. Beresford (Kitty Gordon, that is) and her daughter, is an example of successful idealization, cleverly painted and well arranged—at least the mother is idealized. It is said however that Miss Vera could not be made to seem more lovely than she is,

The Annual Exhibition of the New York Water Color Club,

THE New York Water Color Club differs from the English Society of water colorists most conspicuously in admitting the "advanced" element—which admission is only a manifestation of greater *laissez faire* in the American character, if there is any reason in the "new and strange" to be listened to. This year there are a notable number of "modern" block prints by Ethel Mars, Ada Gilmore, Ruth Clements Farrell and others, with their characteristic "rhythmic" distortions, cheerful colors and nonchalant playful humor. Stephen Haweis contributes a pleasant and intricate study of fish, similarly "rhythmic," and David Milne, several of his recent abstractions in white greens and the necessary warm tones—experiments in textures, it is understood.

Related to the "advanced" tendency is the simplified essentially decorative treatment seen everywhere, more or less, something of an approach to the Japanese fundamentals concerning composition and abstract interpretation, the best example of which perhaps is the exquisite square study of honeysuckle against black by Alice Willets Donaldson. Her work—and it is all too little known—never fails of extraordinary unobtrusive originality and exquisite artistry. Another point of difference is a swifter more youthful handling and more luxuriant color, indicating a lusty joy in liv-

ing and less respect for "the thing" as laid down by the authority of tradition. In this connection, one thinks of Gifford Beal, Pott-hast, Hayley Lever, Thornton Oakley and of Adelaide Demings's six sumptuous still lifes and of Irene Weir's "Color Vibrations" which are gorgeous jewel-like studies of flowers. The long list of contributors includes such well known artists as Colin Campbell Cooper, Sargeant Kendall, Carroll Beckwith, A. Schille, Lydia Emmet, Boronda and Molarsky, Jane Peterson and Felicie Waldo Howell are conspicuous for the number of their street scenes, eight and ten, respectively, and the mastery of their medium.

Exhibition of Raemaekers' Cartoons.

LOUIS RAEMAEKERS is a Dutch portrait painter who has won world renown through his war cartoons. The German government has set a price on his head, eleven attempts have been made on his life and he was brought to trial in Holland for endangering the neutrality of Belgium and acquitted. France has decorated him with the Cross of the Legion of Honor and the Sarbonne has held a reception in his honor. He is now and will be, it is said, until the close of the war, turning out his cartoons, sometimes as many as four a morning, which kings, generals and statesmen are purchasing, and nearly 200 originals of which are lent for exhibition in aid of the French Red Cross and copies of which are for sale at Allom White & Co.'s.

This exhibition, next to the marvelous Volpi collection shown for a short time at the American Art Association before being sold, was the sensation of the month. And a reminder of the needlessness of war, if men were willing to arbitrate, and the bringing of its horror close is good for lucky neutral Americans lest they become apathetic, removed as they are from the noise of European can-

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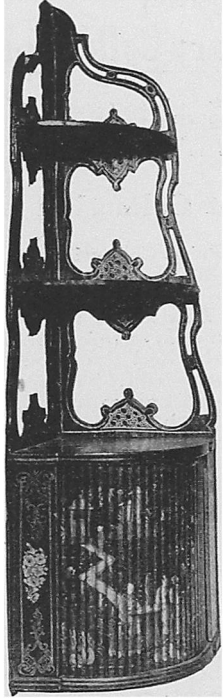
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non—except the noise of its exportation—and habituated to the thought that the conflict is on and can't be helped, oft times troubling to read but the non-stirring headline. Raemaekers' realistic scenes from the trenches or devastated sections were more incisive than argument or vivid description. One also got from the exhibition a review of past salient international events, so complete that one predicts that Raemaekers will be valued not only for his artistic merit, but especially for his historic importance when the story of the war will be calmly told in the days to come.

As for technical considerations, the drawings come under the categories of carefully worked out, often colored, allegorical posters, and of realistic pencil illustrations.

Exhibition of Sculpture in the Gorham Galleries.

THE largest temporary exhibition of sculpture ever held in New York was organized by Mr. Frank Purdy in the unique sculpture gallery at Gorham's. A sec-

ond time the sound of waters was heard from the fountains and pools and everywhere were backgrounds and borders of greens, oak leaves and chrysanthemums, offering the contributions for the most part an individual environment. Mr. Purdy, who has been greatly interested in helping artists find a market for their work, especially sculptors, has recently been made the president of the Art Alliance of America, described in the October number.

The stranger in the midst at this exhibition, the new man of the hour, is Mario Korbel, whom the war has returned from Europe, where he has been studying in Italy and under Rodin in Paris and acquired a proper reverence for Greek art, one suspects. His "Music and the Dance" shows two small female figures, on a high slender pedestal, the one behind the other a little to the side, with the flowing lines of one graceful form supplementing the lines of the other in ever newly discovered delightful combinations. His small figures representing the dance are delightful. So also are Scar-

petti's statuette, "Lampalla Spenta," Billotti's small study in marble and Chester Beach's figurines:

In addition to Korbel, John Gregory, a Prix de Rome man, returned since Manship, is also one of the new high lights with his one contribution, "Venus," pleasantly "advanced," it will be noted, disarmingly, ingratiatingly and successfully "advanced," being archaically static in treatment without obtrusive distortions. The division of space with its piquant upright lines, calm angles and decorative accessories is not only original but pre-eminently skillful. The same "modern" influences are obvious in Cecil de B. Howard's "L'Après-midi d'un Faune" and his slim-limbed ebony woman. Mohonri Young, who has two of the Meunieresque figures we associate with him, has also yielded to the new hints on archaic coiffures in his interesting study of a woman and child for a fountain—or perhaps they are mermaid and dolphin. Winifred Ward has been opening an untried trail and offers finds of a curious architectural nature, showing emotional tempo in the repetition of related horizontal lines, in a series of arches or in a cascade movement or in a broad, sweeping semi-circle with a proportionately small figure in the midst. She produces a peculiar effect, suggesting a canvas pattern, and her work shows growth and imagination.

There being in the exhibition nearly 300 pieces, it is possible to mention only a small fraction. But one feels that one must speak of the work of Helen Farnsworth Sears, who died last spring and who has not yet met the recognition due her rare gift and her rarely poetic personality, one day sure to be accorded her. Her most important work is her exquisitely conceived, allegorical "Fountain of Life," the plaster model of which won a place of honor and a medal at the St. Louis Exposition and hangs at one end of the room. Among other pieces are her haunting, unique head of "Venus," her rabbit fountain and the vigorous statuette of a seated laborer.

One is constrained to say also that the talented work of Sara Morris Greene continues to show marked individual quality in concep-

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tion and treatment; that among the many excellent studies of animals, Solon Borglum's small bronze of a ludicrous and, at the same time, pathetic, dancing horse, is one of the finest pieces in the show; that Anna Vaughn Hyatt has several extraordinary studies of the horse in action, and that other noteworthy animal sculpture has been contributed by Grace Mott Johnson, John Clark and Carl E. Akeley, who with Mahonri Young has been doing much work of late for the Museum of Natural History.

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